Notes on the Rock-cut
temples and Rock-cut
palaces near Ellora
By [illegible]
1856

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NOTES

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ON THE

Rock-cut Temples and Rock-cut Palaces near Ellora.

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Preface.

SOME six years ago, the author of the following "Notes," wearied with a lengthened sojourn in this sunny isle of palms and cotton-bales, sought relaxation in a short trip to the Deccan, and having first bent his steps to the holy Bramhanical city of Nassik, thence struck across the country to Aurungabad, in the neighbourhood of which are situated the "Caves of Ellora."

This route, however, would prove somewhat tedious and circuitous to persons residing in Bombay, or its vicinity, who might wish to make a pilgrimage to those shrines of antiquity. They would find it more convenient to proceed thither viâ Poona and Ahmednuggur. The present facilities for travelling to the first of these places are too well known to every intelligent Bombay Cockney to need description here; and it may be confidently anticipated that at no very distant period the denizens of the ancient Maratha capital will be startled from their wonted equanimity by the wild shriek of the locomotive, with its rumbling train. For the information, however, of those who may not have journeyed farther than Poona, it may be notified that the road thence to Ahmednuggur, about eighty miles distant, is a very good one, and that it is kept in excellent repair.

From Ahmednuggur to Imampoor, a distance of about

fifteen miles, there is a macadamized road, which is continued to the summit of the adjacent ghát, along the beetling brow of which a splendid carriage-road, with easy gradients, is being constructed, under the active and able supervision of Captain Mungavin, the Government Executive Engineer of the district. When this road will be finished, the descent into the plain below may not occupy more than twenty minutes, after which the remainder of the journey to Aurungabad, about seventy miles distant, may be pursued over a smooth cleared road, passing through a succession of gently-undulating plains.*

There is a traveller's bungalow at each of the several stages between Poona and Ahmednuggur, and the latter place and Aurungabad. In some of the bungalows there are to be found public-spirited individuals denominated "messmen," from whom creature-comforts may be procured to a certain extent, and at moderate charges. We remember how, a few months ago, on arriving at mid-day, hungered and athirst, at a desolate-looking village named Kondapoor, on our way to Ahmednuggur, we witnessed with agreeable surprise the promptitude with which our host, the good Samaritan in charge of the bungalow at which we put up, provided us with a *moorgee-ka-poolao* (*i. e.* a fowl *poolao*). We also admired the benevolent smile of the honest fellow as he walked into the room with a bottle of soda-water, after our repast had ended, and proffering it to us, respectfully hinted that it might be rendered more palatable if mixed with a dram of alcohol, which he was ready to produce.

The aspect of a traveller's bungalow is not indeed ever likely to realise the felicitous ideas which possessed the poet Shenstone

* Since the above was written, a friend writing to us from up-country, says:—"You could now drive a carriage and even two pairs of Camels down the Imampoor Ghaut. The bridges and all are completed."

when he composed his celebrated ode upon an English inn. Those pathetic lines of the last stanza—

"Whoe'er has travelled life's dull round,
Where'er his stages may have been,
May sigh to think he still has found
The warmest welcome at an inn,"

are not at all applicable as descriptive of any one of the domiciles which our Indian rulers have had erected in different parts of the country for the accommodation of the traveller. There is no ostler anxious to take charge of his steed, and no waiter to show him to his apartment, and receive as a largess a portion of his "sordid ore." Nor need he fear that he will experience the numerous costly attentions which the English tourist Mr. Albert Smith has so justly condemned in modern inns.

Very different are the circumstances which mark the wayfarer's advent at a traveller's bungalow. He will find a solitary building with its doors and windows closed; and should he arrive when the overpowering effulgence of Sol is exerting its meridional influence upon man and beast, he must make up his mind to be as vociferous as possible in order to waken up the peon, who, unconscious of all intrusion, may be taking a gentle *siesta* in the back veranda. We are bound, however, to speak well of the bungalow peons, having always found them civil and attentive. And we should be ungrateful were we not also to record our conviction that the shelter and accommodation afforded by a traveller's bungalow are infinitely preferable to a lodging in a village Dharmsháld or Hindu temple, in which a Christian cannot help feeling uncomfortable on being suddenly confronted with a huge image of that unamiable divinity the renowned Hanumán, whose magnificent tail overarching his head, in a graceful curve, is perhaps intended to relieve the startling effect produced by a glance at his hideous visage.

He who has read the history of India cannot approach Aurungabad without feeling that he treads upon classic ground. That city was founded in 1610, by Mullik Umber, the famous Mahomedan general and financier, and was named by him Khurkee. It derived its present name, Aurungabad (*i. e.* The Abode of the Throne), from Aurungzebe (*i. e.* The Ornament of the Throne), who was Viceroy of the Deccan in 1650, the same year in which William Prince of Orange was born, and when England had her Commonwealth. It may be doubted whether London was then equal in extent or in riches to Aurungabad; but how great is the difference between them at this day! London, with a population sufficient to people a kingdom, and abounding in wealth and all the luxuries that man can desire, is one of the great seats of civilisation; Aurungabad, with an immense circuit of walls and bastions, encloses unsightly heaps of ruins, among which lurk the jackal and the wild boar. Its few thousand inhabitants dwell in tottering old buildings, the sad remains of the city's ancient splendor; and everywhere may be seen large tracts of ground that were once covered with houses, but are now disfigured by overgrown clumps of the prickly pear and other rank vegetation, the fertile source of malaria and its attendant evils.

The principal objects worthy to be seen at Aurungabad are, the holy fish-pond, which is stocked with a countless shoal of the finny tribe, the contiguous artificial cascade, and the water-mill; and, at some distance from these, a beautiful building which the local cicerones have named Bibi ká Mokbara (*i. e.* The Lady's Mausoleum), in which rest the remains of one of Aurungzebe's wives, and which was built after the model of the famous Táj Mahál.

Within sight of Aurungabad stands the conical mountain of Dowletabad, which may be regarded as the great historical beacon of Western India. Though in its present state it

might not be capable of offering any considerable resistance to a beseiging force aided by modern engineering and gunnery, yet there is no doubt that in former times it was an impregnable stronghold. Its ancient name was Deogurh, and history informs us that when three hundred years had elapsed after the Mahomedans first passed the river Attock, in the end of the tenth century, eight thousand of their horse, headed by Alla-u-deen Khiljee, crossed the Nurbudda, and, having traversed Candeish, suddenly appeared before Deogurh.* The reigning Hindu prince, Rámdeo Rao, agreed to pay them a ransom on condition that they should quit the country, but the treaty which he concluded with them was broken by his son, who, having sent Alla-u-deen an insolent message, an action immediately ensued, and the Hindus were completely defeated.

After this event the exasperated conquerors had to be propitiated by their being put in possession of the treasures of the kingdom, and by the cession to them of Ellichpoor and its dependencies. But the troubles of the Hindus did not cease then, for this conquest so enriched and strengthened Alla-u-deen, that he subsequently usurped the throne of Delhi, and during his reign there were sent into the Deccan three great armies, which conquered the greater part of the Maratha territories, and plundered the whole country from the Nurbudda to Cape Comorin.

Dowletabad has continued ever since under Mahomedan dominion, but the various factions which sprung up during the decline of the Mogul Empire often contended for the possession of the fortress. Agriculture has now established its peaceful

* Its name was changed to Dowletabad by the Emperor Mohammed Tughluk Shah, after he had ascended the throne in A. D. 1325, and, by an edict which he issued, the whole of the population of Delhi were ordered to proceed to Dowletabad. This measure was only partially successful, and was the cause of ruin and misery to thousands upon thousands of helpless people.

and fruitful away in the surrounding plains, over which the flower of Moslem chivalry must often have madly careered to victory or to death. Armed with nothing more than a switch in his hand, the white foreigner from a far off land may at the present day ride unmolested where, of old, when war, rapine, and murder prevailed, the peaceful peasant fled his home to escape the bands of lawless marauders who infested the country. Admittance to the dismantled fortifications of Dowletabad is granted on the presentation of a Persian *Ahkám* or order, which any respectable person may obtain by applying for it to the Commanding Officer at Aurungabad. It should be sent on by a messenger in advance of the visitor, as otherwise the latter may be delayed at the gates before the *killedár*, who resides at some distance from them, can be apprised of his arrival.

Up the side of the mountain there are many steep flights of steps, and a portion of the way runs through a short subterranean passage hollowed out of the rock. Torch-bearers will accompany the explorer to light him through it, and he should be careful not to commence the ascent without taking them with him, unless he should have provided himself with a box of lucifers and a candle. At the summit there is an uninhabited mansion, in good preservation, and there are two long unwieldy pieces of ordnance, over which flaunts the tattered ensign of His Highness the Nizam, as if in mockery and derision of the desolation around it. The bird's-eye view of the complicated works below, and the variegated carpet of cultivated fields and plantations beyond them, with Aurungabad in the distance, will be found to be a delightful compensation for the labour and difficulty attending the ascent.

Between Dowletabad and the "Caves of Ellora" there is situated the large town of Rowza. In its environs, and standing on the mountain ridge at the base of which the Caves are situ-

ated, there is the mausoleum of a Mahomedan king. It is fitted up for the accommodation of persons who may arrive on a visit to the Caves, but as it may be found pre-occupied, tourists should send on before them from Aurungabad, a tent, which may be pitched under one of the neighbouring trees.

Before concluding these prefatory observations, the author of the "Notes" now published deems it right to intimate that they were written when he first visited the Caves, about six years ago; and they appeared soon after as a serial in the columns of the *Bombay Telegraph and Courier*. Thinking that they might be more attractive, and of some use, in their present form, he has revised them, and had them reprinted. In presenting them anew to the public, he ventures to hope that their perusal may amuse, as well as inform, such readers as may feel an interest in the antiquities of this country.

For the typographical appearance of his work the author is wholly indebted to the just taste and ingenuity of Mr. Mull, the managing proprietor of the *Bombay Gazette*. The pencil sketches which illustrate it were photographed in London, the originals having been sent to Messrs. Grindlay and Co., who kindly selected a skilful artist in whose hands they were placed.

Bombay, April, 1856.

NOTES,

&c.

INTRODUCTION.

ABOUT fourteen miles to the north-west of Aurungabad, and about five miles from the famous hill-fortress of Dowletabad, there are situated the celebrated excavations commonly although not very appropriately called "The Caves of Ellora."

This designation would imply that those stupendous and astonishingly curious works of antiquity are mere caverns or cavities, hollowed out of the strata of mountain rock in which they are formed; but far from being of that simple character, they, on the contrary, comprise two species of regular architectural excavations. The one is made in immense isolated masses of solid rock, standing in the midst of extensive areas whose sides are cut out of the same material; and the other consists of long galleries and spacious apartments, all of which are excavated out of the perpendicularly-hewn rock sides of the superincumbent mountain.

In short, the whole of the excavations, instead of being called *Caves* may be very properly denominated, Rock-cut Temples and Rock-cut Monastic Palaces, or Monasteries.

Excepting some few, of minor interest compared with the major portion, they are well worth an attentive inspection by the wonder-seeking tourist; while the Indian antiquary and the studious orientalist may discover in the sculptures in which they abound, subjects of the most interesting inquiry and untiring contemplation.

The excavations occupy seven or eight sites along the hilly

range near Ellora. They are disposed in the concavity of a long curve or crescent-shaped elevated locality; and including the intervals or the distances between the several series of them, they extend over a space of about three miles in length. The country below, as viewed from the brow of the mountain, presents to the eye an open wide-spread plain, which is a portion of the great valley of Candeish. The horizon by which this plain is bounded, as it were, appears about thirty or forty miles distant; and parallel with this imaginary boundary there is discernible at noon-day a broad misty belt, so aqueous in its appearance as to cause the newly-arrived stranger to fancy himself in the immediate vicinity of the sea-coast.

From the front of the principal set of excavations a glimpse is obtained of the pretty little village of Ellora, which is partly concealed from the view by luxuriant woods and gardens. In its outskirts there are some Mohammedan tombs and mausolea, and a small but very handsome Hindu temple, built of a species of red porphyritic stone, and said to have been founded by the mother of the justly renowned princess Ahilyá Báí, the relict of the Maratha ruler Khanderáo Holkar.

For many miles around the village the land is curiously studded over with clumps of stunted trees and brushwood, growing in long parallel rows, and seemingly at equal distances one from another, as if nature had for the nonce anticipated the ornamental avenues and walks of modern garden economy. Green oases of agricultural and horticultural cultivation relieve the sameness of the landscape, and through its intersections, consisting of ranges of countless hillocks and hollows, run numerous streams as well as artificial water-courses, all meandering in various directions, and gleaming afar off in the sunshine like interminable threads of liquid silver.

The wilderness immediately contiguous to the mountain itself is somewhat romantic. The little river Yel Gangá and two or three other small rivers flow through it from their respective sources at the top of the mountain; and it is also divided by several deep ravines. These in the rainy season must become for awhile the beds of roaring torrents, as the steep and jagged crests of the overhanging heights seem capable of producing and throwing into them an innumerable variety of cascades.

Along the brinks of these ravines the jungle vegetation grows in the wildest luxuriance. The soil, however, is rocky and flinty, and from the plentiful specimens of crystallised quartz scattered over its surface is more inviting to the geologist or mineralogist than to the botanical inquirer. A few hardy Mango trees, with here and there some solitary individual of the Tamarind, the Pipal, and the Nim tribes, struggle successfully for existence in this unpropitious region; and from their comparatively tall stature and lively verdure, are infinitely more attractive than the dwarf shrubby forest growing beneath them. Parasitical plants of various descriptions put forth their tangled branches and tendrils on every side, clinging one to another and to the jungle-trees, and forming fantastic bowers whose multifarious mazes wind from the tops to the bottoms of numerous precipices; and from their gloomy shady retirement appear well suited for the lairs of wild beasts of prey, which however are now seldom seen in the neighbourhood of Ellora.

On the other side of the mountain, in the direction of Aurungabad, the country presents an aspect different to that of the tract above described. It is an elevated table-land, partially cultivated, and rendered picturesque by clumps of shady trees and purling streams running through pastures whose grassy green contrasts, most refreshingly, to the sight of the weary traveller, with the brown stony soil through which his route leads him.

From Dowletabad this hill-tract is reached by ascending a steep paved roadway, which was made by some former Mogul Government. This roadway is at once a monument of the thorough anti-gradient principles of the engineer who planned it, and a formidable sliding-plane to the pack-bullocks and pack-ponies which, laden not unfrequently with old women and children, are forced to climb up its slippery surface. Having reached the top of the ghát up which this road will conduct him, the traveller will soon afterwards find himself passing through the dilapidated Mohammedan town of Kághazábád (*i. e.* Paper-town), where the manufacture of the milk-white glossy paper called Dowletabad paper is still carried on. About two miles onwards he must pass either through or by the Mohammedan town of Rowzá, or the Place of Tombs, of which

it contains no inconsiderable number, and in one of the humblest of which are said to be deposited the bones of the great emperor Aurungzebe, alias Alumgeer.

At the distance of nearly two miles from the latter town is the mountain range in which the excavations are situated. The road leading to them, or rather to the village of Ellora, is extremely rugged and precipitous, and quite impassable for wheeled vehicles.* Some few months ago the writer of these notes was riding on horseback with considerable difficulty along this rudely-formed road or pathway, when, having come to a sharp turn at the bottom of a steep declivity, he suddenly perceived that he was within a few feet of the brink of the great chasm in the midst of which rises the principal rock temple—that which is named Kailás or Paradise.

Here indeed appeared a scene impressively mysterious to one whose eyes looked upon it for the first time. There are moments when the reflective faculties of the mind are liable to be suspended by the abrupt intrusion of some object whose extraordinary appearance and undefinable nature the imagination fails to assist us in comprehending. Something of this mental prostration was experienced by the individual who thus beheld at his feet one of the wondrous works of the earth, and some minutes elapsed before he could calmly attempt to define the complicated groups of pyramidical domes and sculptured figures which rose before his view.† But from the position from which he looked down upon it, he was unable to guess either the dimensions or the extent of the structure, since its basement seemed to be buried in the bowels of the earth. One characteristic, however, was strikingly obvious, and that was the disposition of the lights and shades. The sides of the great

* This is no longer the case, a good cart road having been made since these Notes were written.

† The following passage, taken from a work with which it is presumed that few Indian readers are unfamiliar, is strikingly applicable to the circumstances which the writer has endeavoured to describe above:—

"The impression made on the spectator by favorable specimens of temples, is that of great antiquity and sanctity, accompanied with a sort of romantic mystery, which neither the nature of the religion itself, nor the familiarity occasioned by the daily sight of its ceremonies, seems suited to inspire."—*Elphinstone's History of India.*

cavity appeared of a light grey or ashy hue, as the rays of the morning sun fell upon them, and as fresh as if they had just been touched over by the chisel of some giant sculptor,—some Cyclops from the realms of enchantment. The different members of the temple that were visible bore evident traces, on the other hand, of ages having passed over them. They displayed a mixture of dark grey and black shades, which well accorded with their reputed and unquestionable antiquity. In fact, their sombre time-worn livery is emblematic of hoary Time himself, the devourer of generations and the changer of all things!

From the point at which the preceding observations were made, a walk of a few minutes only, brings one to the foot of the hill where the whole of the grand temple of Kailás exhibits itself in all its vast and varied proportions. But a close examination of its several parts must be made, before any definite idea can be formed of the ponderousness, the grandeur, and the immensity of this unique and marvellous work, and of the colossal labor, with the art and science which must have been called into operation for its execution and completion. No drawings, however elaborate and skilful, and no description, however faithful and graphic, can create in the mind an impression at all equal to the effect produced by a glance, on the spot, at this *chef-d'œuvre* of antiquity.

One may, however, occasionally hear of, and perhaps meet people who, after having seen the temple of Kailás, have the hardihood to assert that the expectations which they had formed of it were not quite realised, and that, of course, their previous estimate of the excellence, as specimens of art, of the other excavations was proportionably diminished. What fanciful conceptions they might have had stored up in their imagination as to the peculiar wonders they expected to see, it would be vain to conjecture; for it may be found that they themselves are unable to explain clearly the cause of their disappointment. Perhaps it may not be uncharitable to suppose, that this class of observers would be likely to accomplish the oft-quoted journey from Dan to Beersheba, with a settled conviction of its unmitigated dreariness. Yet it is not improbable that when such persons wend their way to the "Caves of Ellora," they do so without burdening their minds with any rational hypothesis concerning the nature of the works they go to behold.

They may possibly imagine that they are about to see an Indian Parthenon or Lyceum, or that they will stumble upon the ruins of a second Persepolis, or clamber up the sides of some such fabulous creation as the pyramids of the Deccan! It is natural, then, that they should feel disappointed when they find themselves gazing, perhaps apathetically, upon groups of Hindu gods and goddesses cut out of rough stone, and invited to enter long galleries and traverse grand halls and saloons, whose massive columns, floors, ceilings, and sides, all of one continuous unbroken mass of rock, bear but little affinity to the light Corinthian style of classic Greece.

They for whom such monuments of ancient Indian art may possess no interest, should never visit the neighbourhood of Ellora; for, if they do, they must feel disappointed, according to their peculiar way of thinking. Yet it is a gratifying fact, that the majority of those who have visited those interesting relics of an empire, and of a people whose very name is unknown to us, have entertained very different feelings and reminiscences of what they have seen, to those of the malcontent spirits mentioned above.

This remark is borne out by the evidence of "common fame," which speaks enthusiastically of the excavations and sculptures; and to all the eulogy that has been bestowed upon them through bygone times, the writer of this sketch feels himself bound to add his humble, yet hearty concurrence. His recent experience of its truth may be gleaned from the following Notes, the perusal of which, he trusts, may stimulate the curiosity, or rather awaken the dormant locomotive energies of those easy-going people who live within a week's journey of Ellora, but who may have never as yet felt inclined to rusticate for a brief space in the rural retirement of its interesting neighbourhood.

The Grand Rock Temple of Kailas.

THIS stupendous edifice occupies the greater portion of an immense quarry cut in the side of the mountain. The area of the quarry measures about 250 feet in length, and about 133 feet in breadth; and it is of an oblong square or parallelogrammic form. Its western, northern, and southern sides, which are quite perpendicular, vary in height from 60 to 100 feet, and they exhibit throughout their superficies an unbroken smooth surface of rock,—chiefly grey and black basalt.

The approach to the quarry from without, is by a cut or opening at the base of the mountain. The opening itself forms an outer area, and in its general outline resembles the ways cut through the glacis and leading to and from the gates of a fortress. The passage to the temple inside the quarry is seen through a small doorway in a rampart of rock about 11 feet high, and 8 or 10 feet thick. The battlement of the rampart is sculptured in such a way as to resemble a row of moderately-sized bells with their clappers. The doorway is surmounted by a square tower or lodge, 12 feet square, and at each end of the rampart there is a square projection, the face of which, as well as that of the rampart, is covered with gigantic sculptured human figures, in compartments which are divided by pilasters. At one side of the outer area there is a cavern containing a spring of good drinkable water. Having approached the doorway, the visitor will observe that it is much narrowed by a modern erection, consisting of a rough stone wall built in the passage within, and rendering the entrance a yard only in width. Access is thus obtained to a large porch completely hewn out of one block of solid rock. It is 32 feet long, and 20 feet broad. Its height is 15 feet, and its sides are supported by ten plain pilasters of two sizes. The floor on either side is higher than it is in the middle of the apartment, and is cut into commodious seats. On each side of this porch runs a narrow gallery, parallel to which there is a dark room. Leaving this outward porch, and going onwards, one comes to an inner vestibule 20 feet square, and 15 feet high. It is open on either hand, and has only one side wall, which is opposite to its front entrance. The opening on either hand leads immediately into

the inner area, and discovers its whole breadth from side to side, as well as a portion of the galleries excavated in the base of each.

Before quitting the last mentioned vestibule, the visitor should inspect the set of sculptures on its side wall. On a pedestal adjoining a bed of lotuses, there appears in a sitting posture an unclothed female figure of large proportions. An elephant stands on either side of her, and in a compartment immediately beneath it, is a figure of the same animal of a smaller size. Each of the larger elephants holds with its trunk an inverted water-vessel, and the two vessels held in this manner are raised close together over the head of the seated female figure. This circumstance, and the presence of the lotuses, which may be supposed to float on the surface and conceal the waters of a fountain or a lake, at once denote that the subject represented is the lavatory of some Hindu goddess, probably Laxumi.

Much taste and propriety are displayed in the disposition of the adjuncts to the principal figure. A *chatra* or umbrella shades the celestial bather from the rays of an Indian sun, which the imagination may readily supply. Her male and female attendants appear behind her. On her left, over the back of one of the larger elephants, and supporting herself apparently in the air, is seen a female attendant adorned with rich head and ear ornaments, with her arms uplifted and her hands curved. A little above this figure, but more receded, there appear a male and a female figure with their arms interlocked, the left arm of the former being uplifted and the hand curved. The heads of this couple are on a level with the top of the *chatra*.

On the right of the goddess, and over the larger elephant on that side, there are two male figures, the right arm of one of which is uplifted and the hand curved. On a level with one of the two male figures there appears another female attendant, in a squatted position, and adjoining the *chatra*, with whose top her head is on a level. Her right arm also is uplifted, and the hand is curved. Her left hand seems to rest on the shoulder of the raised arm of the male figure next to her.

From the retrogressive situation of all these attendant figures in the back-ground, or rather in the back mid-space,—for they all seem to float in the air,—they do not appear to overlook the

Sketch of the capital of one of the obelisks in the area of the temple of Kailás near Ellora.

goddess below. Her back, which is towards them, is, moreover, screened by a high square tablet against which she is evidently reclining. The most fastidious critic, therefore, could find nothing inconsistent with feminine modesty in the handling of this interesting piece of sculpture. But beauty, even though attempted to be perpetuated in solid stone, cannot escape the evanescency of all things sublunary, especially when assaulted by the rude hand of uncompromising bigotry. Those pleasing lineaments, which the ancient artist must have been at no small pains to produce, are lost for ever. The face of the goddess is entirely destroyed, and both her forearms and hands are also wanting. Yet, from the traces which remain of the latter, and from the position of the elbows, she must have been represented in the act of bathing, and rubbing herself, while the elephants poured water over her. Her breasts, too, are sadly mutilated, and little remains of the elegant rotundity which they must once have displayed. To Moslem fanaticism, all this ruthless demolition is attributable; and several of the other sculptures around bear similar evidence of the stupid, yet mischievous, zeal of the iconoclastic believers in the Kurán.

On entering the large inner area from the left of the open vestibule, one sees an erect stone elephant, somewhat larger than life. It stands without its trunk, which is broken off. At a short distance from it, rises a beautifully-sculptured obelisk, consisting of a monolith, which appears to be 35 feet in height. Another figure of an elephant, of the same size as that on the left, but much mutilated, and an obelisk of the same form and height as that just described, are seen on the right of the open vestibule. A few paces from each obelisk there appears, at the base of the temple, a flight of stone steps, over which projects a roof excavated out of the rock. These steps reach to a landing-place, from which another flight of steps conducts one to the entrance of the great hall of the temple. Instead of ascending at once to its interior, the eager explorer should pause awhile, and first view the sides of its massive basement story from below; and also examine the open galleries excavated at the bottom of the sides of the great quarry in which the temple stands.

The two sides of the front portion of the temple basement bear sculptures representing the ancient battles of the Hindus. On the face of one side the armies of the Pándav and Kouráv

princes appear in deadly encounter. On that of the other side, Rám and Rávan, with their respective hosts, are similarly engaged. Rám's auxiliaries, the monkies or baboons, appear doing good service in his cause; for they are hurling broken-up mountains and enormous rocks upon the devoted heads of his adversaries. Sitá, the Helen of the East, is represented in a compartment distinct from that of the battle-field. She is seated under a tree, where she was placed by her ravisher Rávan; and the monkey-god Máruti or Hanumán, the faithful and efficient ally of his beloved deity Rám, having just discovered her, is humbly and respectfully prostrating himself at her feet.

The remaining sides of the basement are mostly sculptured into figures of elephants, tigers and lions, and are intermixed with those of beasts of a chimerical shape and aspect. They all appear in the attitude of upholding the temple, and as if they were in the act of carrying it away, and at the same time combating one with another. In some parts are seen human figures, occupying spaces between the elephants and other animals. The combats represented are very spirited and truthful. In one place two elephants are contending with a griffinish sort of animal, which is uncomfortably ensconced between them. One of them is unmercifully goring it in the neck with both its huge tusks, while the other has pierced its cheek with one of its tusks. In another scene the same strange creature appears again, in conflict with two similar opponents, the trunk of one of which it has seized with its mouth.

The north side of the basement story exhibits a deep recess filled with a well-executed statue of the god Máhádev, and one of his consort Párvatí, with figures of other minor deities. These sculptures, and all the others on the exterior of the temple, are much defaced and injured from the effects of the weather in their exposed situation. Among the figures of animals, there are, besides that of the strange creature above-mentioned, two other curious figures. One has a head and a trunk like an elephant's, and is furnished with round protruding eyes placed in its forehead. It has the legs and claws of a beast of prey, and its appearance is striking and terrific. The other figure resembles somewhat the centaur of the fabulous ages. It has the body of a quadruped, with a human head and face, from which depends a long beard. The features,

A group of animals upholding a division of the basement of the temple of Kailás.

which are elongated and furrowed, impress one with a mixed feeling of the grave and ludicrous.*

To describe fully the outward appearance of the whole temple, as seen from the inner area, would be a task which the most graphic and accurate observer would find arduous enough to accomplish. Pinnacles and pyramids of excavated rock rise in groups one above another, to the height of about 90 feet from the bottom of the chasm. They display the most fantastic and curious shapes and devices, and are covered with sculptures of human figures in various attitudes. The remains of plastering and painting in different parts catch the eye, but neither the one nor the other seems to have been of very ancient date. It is probable that the plastering did not adhere for many years to the smooth stony surface on which it was laid; and it is well that it fell off, as the traces of it still remaining show that the paintings on it could not have been very attractive as specimens of fine art. The permanency and brilliancy of the colouring matter used prove, however, that the pigments and ingredients best adapted for such decorations must have been well known to the artists by whom the paintings were executed.

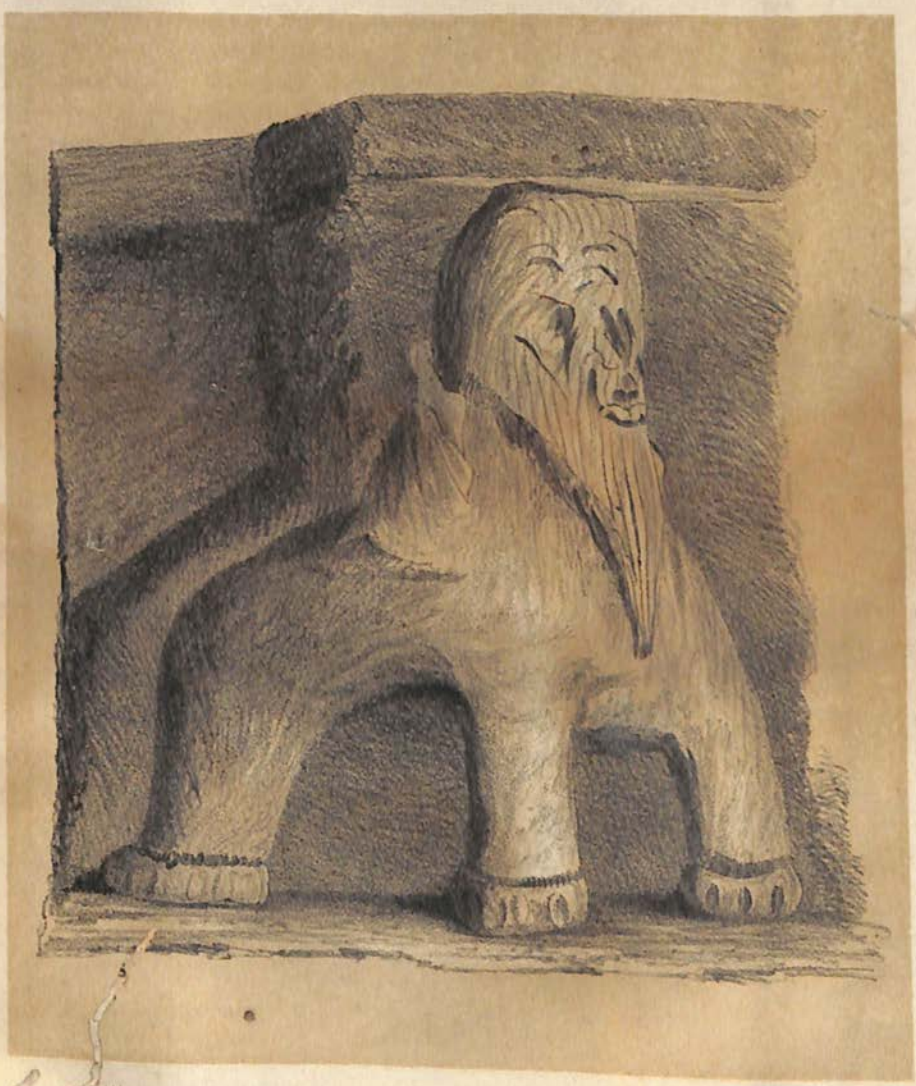
After his inspection of the basement story of the temple is completed, the visitor should walk across the area, and enter one of the open galleries made in the base of the sides of the quarry. The projector or projectors of these great works must have intended to have had excavated several tiers of galleries, as above the galleries in the base there are two tiers of excavations in the north, and two in the south sides of the quarry; and one of these tiers is unfinished in its length. Attempts at excavations appear also to have been made in different parts of the quarry sides; but, from some cause or another, to have been suddenly interrupted or relinquished.

* The ancient author Ctesias, as quoted by Heeren in the second volume of his *Historical Researches*, mentions a chimerical animal, his description of which would apply with great truth to the strange bearded figure at Ellora. He says, "There is in India an animal of prodigious strength, surpassing in size the largest lion; of a colour red as vermilion, with a thick coat of hair like a dog. The Indians call it Martichoras, which signifies Man Devourer. Its head is unlike that of any other quadruped, and resembles the human countenance. Its feet are like those of a lion, and its tail has a sting like a scorpion's."

The under open galleries face the north, south, and east sides of the temple, and are about 400 feet in length. They are supported by double rows of massive columns, and lining their inner side are gigantic figures, comprising mostly all the principal Hindu divinities, and many of the deified heroes whose deeds are celebrated in the Puráns and other ancient writings. These figures, being well sheltered from the inclemency of the weather, and especially from the monsoons, when the atmosphere exerts its most destructive influence, are consequently in excellent preservation; and, when viewed from the outside of the galleries, are seen to great advantage.

The subdued light which reaches them in their subterranean situation produces an admirable *claro-obscuro;* and the beholder cannot help feeling a pleasing emotion as he surveys the clear, yet softened, outline of each limb and feature of the rows of male and female images which stand before him, and seem as if waiting to be animated by some Promethean agency. Every one of them is distinguished by a particular anatomical development of masculine strength or feminine beauty, and bears upon its countenance rare touches of expressive sentiment or passion. We should have to write a lengthy memoir, were we to essay a particular description of the many beautiful traits and attractions which call forth one's admiration of these fine sculptures. It may therefore suffice the reader to be briefly informed of a few of the most remarkable of them.

Of these the first which claims attention is a figure of the demon-king, named Rávan. He is exhibited bearing on one of his ten heads a pedestal, from which rises the conical emblem called the Lingam, which, wherever seen, denotes the prevalence and ascendancy of the Brámhanical form of religious worship. Rávan, as the legend relates, cut off his nine other heads, and offered them up to the Lingam, around which they appear ranged. This sacrifice, added to many acts of religious austerity, is said to have been the cause of his obtaining the boon of universal power and dominion. Another piece of sculpture represents the following scene. A votary of the deity Máhádev is in the act of worshipping the Lingam, when his devotions are abruptly and rather disagreeably interrupted by an unbeliever, who having crept stealthily behind him, in the fashion of a modern Thug, has cast over his head a noose,



Sketch of a figure of a curious bearded animal supporting with other figures of animals the base of the temple of Kailás.

which he is about to draw tightly round his victim's neck. At this critical juncture, the god, enraged at such unparallelled audacity, issues suddenly out of the Lingam. One of his feet is exhibited emerging from it, while the other is planted on the breast of the strangler, whose murderous design he is about to avert by crushing him to the earth.

The other most notable sculptures in the gallery consist of two groups, the chief figures in both of which are Máhádev and his consort Párvatí. In one the god appears offended with the goddess, who is endeavoring to conciliate him; and in the other group the goddess herself is in a pet with her illustrious spouse. The minor figures in both these groups are those of male and female attendants, whose discomposure at the domestic fallings-out, of which they are witnesses, is very expressively pourtrayed in the countenance of each of them. These last-mentioned sculptures cannot be too greatly eulogised. They speak to one in the silent, yet eloquent, language of physiognomy, and faithfully transmit to us, through the gloom of bygone ages, romantic tales, which poetry itself, with all its harmonies, could not have more beautifully related.

A very short walk from the gallery in the base of the quarry sides, brings one back to either of the two doorways in the front portion of the lower story or basement of the temple. To each of these doorways there are six steps. On one side of the doorway on the right, there is a small stone elephant standing on a pedestal. A figure of the same regal quadruped seems to have also existed at some former period, on one side of the doorway on the left; but only a small mutilated portion of it now remains.

From each doorway is seen a second open vestibule next to the one mentioned before, each being divided from the other by a wall of rock. On one side of one of these vestibules there is a gigantic figure of a demi-god named Gatokt-Kach, the son of the celebrated hero Bhem-Sen. He is represented with ten arms and as many hands, and opposite to him is a seated figure of similar proportions. It is recognised as that of the magnificent sovereign Rájá Bhoj, whose munificence and sumptuous parade of royalty every orthodox Hindu loves to descant upon.

From each of the above doorways two flights of steps lead, as already mentioned, to the upper story of the temple. After

ascending those steps, the first apartment which one enters is, a porch or ante-room immediately adjoining the great saloon or body of the temple. This porch is 18 feet square, and 17 feet in height. Its ceiling, which exhibits some slight remains of plastering and painting, is supported at the corners by strong pillars, and there are settees or seats cut out of the floor on two sides. Through the opening between the pillars the daylight, being freely admitted, enters the large doorway of the great saloon, and, streaming along the polished surface of nearly the whole length of the rock floor within, and striking the columns of the nave, produces a solemn optical effect. The porch also opens towards the entrance of the area, upon a square open platform, along two of the sides of which there is a ledging about a foot high. At one end of the platform there is an apartment 15 feet square, and 18 feet high. Its walls are about 5 feet in thickness. From this apartment a flight of steps, on either side of which there is a tablet 6 feet square, reaches to another open platform, which appears considerably lower than the first one, and forms the roof of the open vestibule in the area below. This platform is 15 feet square. It has a ledging on one side only, that which existed on the opposite side being almost entirely broken off.

On quitting the second platform one comes to a small porch 15 feet long and 8 feet broad. On both sides of the doorway through which it is entered there are raised seats. Beyond this porch is another, in which there is a broad doorway. This third porch is 12 feet square, and on each side of it a broad doorway leads to an apartment on either hand 20 feet long and 12 feet broad. In one side of each of these two inner apartments there is a doorway. One of the two doorways opens upon a side platform, from which one of the upper galleries in the sides of the quarry may be reached.

Just opposite to the last-mentioned porch there is situated the lodge over the entrance to the inner area. The outer side is open from end to end, and has a raised seat running along it. The lodge commands a view of the outer area, and the adjacent country. Its roof, which is in a very rough and unfinished state, seems to have been intended originally to be arched. The same roughness and want of finish are observable in the roofs, or what should have been the ceilings

The door-keeper on the right-hand side of the front door of the grand temple of Kailás.

of all the porches, except the first one, and of the apartments above mentioned. The rock in which they are excavated is of a soft and rather friable kind, and much inferior to that out of which the major portion of the temple is hewn. It is split in many parts of the roofs, and fragments of it appear as if ready to fall. In fact, on the floor of one of the above-mentioned side apartments there is a heap of broken rock, which evidently fell from the roof above.

Having inspected all the front portion of the upper story of the grand temple as above briefly described, the visitor should retrace his steps and come back from the open lodge to the ante-room adjoining the grand saloon. The entrance to this splendid apartment is 12 feet high and 6 feet broad. The walls here appear only about 2 feet 10 inches in thickness, but at the angles of the structure they are probably about twice or thrice as thick. On each side of the entrance stands a gigantic human figure, evidently representing a minor deity intrusted with the office of door-keeper.

Having entered the saloon, one sees a long and spacious aisle between two rows of large and richly-carved pillars. It terminates in a small sanctuary, the doorway of which is elevated above the floor of the temple, and has outside of it five small steps. Within it is an immense Lingam rising from a round Yoni, or pedestal about three feet high. The circumference of the former at its base is about 7 feet 8 inches. Between two pillars of the aisle, on each side, close to the doorway of the sanctuary, there is a set of sculptures. On the right appear Máhádev and his consort Párvatí, both riding on the sacred bull Nandí. On the left there is another figure of this animal, surrounded with human figures, large and small, all having laughing merry faces. On the heads of two of these figures, and partly resting on the portion which remains of the broken horns of Nandí, there appears a pedestal. Sitting on one end of it is a female figure whose head is broken off. In a line with the door of the sanctuary there is, on each side, a colossal female figure. Both figures stand on pedestals. One stands on the back of an animal intended to represent either an alligator or a dragon with open jaws, from which a small human figure appears in the act of endeavoring to escape. The other female figure stands on the back of a tortoise.

The main aisle, which is intersected at its centre by a cross-aisle, is 66 feet in length from the great front doorway to the entrance of the sanctuary. The cross-aisle, measured from one side doorway of the saloon to the other, is 57 feet long. Each aisle is 14 feet in width, and there is an interval of 5 feet between one and another of the pillars, excepting at the bisection of the aisles. There are altogether about 40 pillars and pilasters in the saloon, and its floor is one entire polished surface of black rock.

From the ceiling above, at the part beneath which the aisles cross, there projects a tablet, in which appears a set of sculptures in basso-relievo. The figures are those of the god Náráyen, of the goddess Laxumí, who stands at his side, and of the goddess Anpurná, who sits at his feet. The capitals of the pillars seem as if interjoined. Each of them is about a foot in depth. Upon them rest representations of great beams, each about 2 feet broad and 1 foot deep, and crossing one another so as to divide the ceiling into square compartments. These fictitious beams are quite in keeping with the pillars, and give the whole of the upper portion of the saloon a very massive secure appearance.

All the interior of the temple, as well as its outside, appears to have been at one time plastered and painted, as remains of the plastering are still seen on the pillars and ceiling. The latter has a black sooty hue. This is accounted for by the people on the spot, who say that the Emperor Aurungzebe alias Alumgeer caused the temple to be filled with straw and other combustibles, which having been ignited caused the destruction of the painted plastering. The doorways at the extremities of the cross aisle are as large as the chief entrance of the temple. Each of these side doorways opens into a balcony, 15 feet long and 10 feet broad. It is supported by two pillars on its outer side, and two pilasters projecting from the wall on its inner side. Each of its three outer walls is only 3 feet high, the space above that height to the roof of the balcony being open. These low walls are formed into seats more than 3 feet broad.

Leaving the balcony, which is on the left as one faces the sanctuary within the saloon, there may be seen, by looking between the side pillars, a doorway in the angle of that part of

the saloon that is next to the sanctuary. There is a corresponding doorway on the other side of the saloon. Each doorway leads to an open terrace or platform, which is a continuation of the floor of the saloon. A view is here obtained of the upper rear portion of the temple; and every point of it upon which the eye can rest appears covered profusely with sculptures of human figures and of architectural embellishments. In the wall of the temple outside, next to the left-hand doorway through which access is obtained to the platform, there is to be seen, in a handsome niche, a seated figure of that well-known Hindu deity Ganesh, or Ganpati as he is vulgarly called. There is a corresponding niche next to the doorway on the other side, but it is empty. Opposite to Ganesh there is a small temple or chapel, about 15 feet square. The greater part of it protrudes outwards beyond the platform, on the other side of which there is a temple of exactly similar form and size to the above. There are three other small temples of the same kind at a few paces distance from one another; and these and the other two, making in all five, occupy the whole outer curve of the platform, which is in the form of a semi-circle at the back of the grand saloon. The tops of the five small temples are cut in the complex pyramidical or *pagodá* style, and are covered with sculptures to within a few feet of their apexes, which appear rough and unfinished. None of those small temples have any sculptures within them, and two or three of them only contain each a pedestal, but without any image or emblem of worship resting upon it.

The height to the platform, from the ground or rock bottom of the area below, appears to be nearly 19 feet. This side of the grand temple commands a perfect view of the greater part of the sides of the quarry in which it stands. They appear nearly uniform in height, and measure from 90 to 100 feet from their summits to their base. The evenness of their surface and their perpendicular straightness excite admiration and wonder. The rock is, however, of different shades, and in parts of the quarry sides there are small clefts and holes in which wild pigeons and parrots build their nests, and hatch their young, secure from all intruders. The young ones keep up an incessant chirping and chattering from early dawn until night-fall, and hence that awful stillness which reigns within

the great stony enclosure at night is not experienced in the day-time.

Some interest attaches to these noisy winged inhabitants of the quarry when one reflects that they may have inherited their rocky tenements from an ancestry whose progenitors were most probably contemporary with the tribe or nation of men by whom the excavations were designed and wrought. In course of time these human bipeds vanished from the face of the earth, and not a single descendant of theirs lives to recite the traditionary narrative of their glories; yet the wild feathered races which witnessed the completion of their gigantic labors have been perpetuated. Perhaps for ages past their progeny, through successive generations, have held undisturbed possession of the clefts and crannies in which the present colonies dwell, and for all man can conjecture, may continue to do so for ages to come. Fancy might even suggest to the romantically superstitious mind that among the flocks of screaming parrots which enliven the sombre scene around the grand temple of Kailás, there may exist some never-dying individual, which, like the parrot of Atures, may have been taught the language of the founders of the structure, and which, sitting

> ——————" old and weary,
> Like a sculptured thing of stone,"

And

> ——————" ne'er forgetting
> Those who loved him, mourns them still,
> On the stone his sharp beak whetting,
> While the air his wailings fill."*

Opposite to each of the side balconies of the grand temple there is a gallery excavated in the adjacent side of the quarry. That on the left as one enters the area of the temple from without, is the more interesting of the two galleries. It is named Par Lanká† or Upper Lanká, while that on the other side is

* Humboldt's *Views of Nature.*

† It may be necessary here to observe, for the benefit of the tyro in Hindu classical lore, that Lanká was the name of the capital of King Ravan—that amorous but somewhat fabulous monster, who, having possessed himself of the beautiful Sitá, was beleaguered by the indignant Ram and his mighty host.

named simply Lanká, in contradistinction to the former. These names seem to have been given to these excavations without any particular reference either to their character or their situation, but only as the most convenient and scriptural which the modern Bráhmans and other Hindus residing in the vicinage could think of.

Lower Lanká consists of an apartment the probable dimensions of which are 60 feet length, 18 feet breadth, and 16 feet height. Within it there is a room of rather less size, but it is scarcely worth being explored. It contains no sculptures, is very dark, and exhales damp noxious effluvia. At some former period this gallery was connected with the side balcony of the grand temple, by an excavated bridge which does not now exist, having fallen, but from what cause it is difficult to conjecture. Its débris lies in heaps on the surface of the area below.

The gallery of Lower Lanká has an upper story, but the staircase leading to it being entirely broken, there is no means of ascent to that part of the excavation, unless indeed with the aid of a tall ladder, which would not be easily procurable in the neighbourhood of the place. It is said, however, that there exists an aperture in the roof of the upper story; and that one might easily reach it and descend through it from the sloping side of the mountain above. But as it is most probable that there would be nothing worth seeing after the accomplishment of this hazardous feat, the over-curious adventurer would do well not to undertake it at all, since a pair of broken shins, or some worse accident, might be the reward of his inquisitiveness.

Par Lanká, on the opposite side of the quarry, is really a very handsome excavation, and is reached by a fine flight of steps from the basement gallery. It is in fact a beautiful temple, 95 feet in length, and 60 feet in breadth. Its height is 14 feet. Two rows of elegantly-formed and tastefully-carved pillars support the roof. At one extremity of the temple there is a dark empty apartment standing detached from the sides, so that it may be circumambulated like the chapel or sanctuary within an ordinary Hindu temple. At the other extremity there is another detached apartment of the same kind, containing a figure of the bull Nandí resting on a pedestal.

The inner side of this temple, or the side next to the moun-

tain in which it is excavated, has a number of niches, in which rest gigantic figures of Hindu deities, sculptured in a style which on the whole, though faulty in its details, is spirited and striking. On the inner sides of the outer row of pillars belonging to this temple there are also statues of gods and goddesses, but most of them are sadly disfigured in consequence of the mutilations which they sustained from the hands of those Eastern Goths and Vandals who regarded themselves as valiant champions of the Arabian Prophet's faith. The mischief they did is, however, comparatively little to what they might have done; and fortunately for the admirers of ancient art, the temple of Par Lanká still displays a vast variety of spirited and perfect sculptures, and, next to the grand temple adjoining it, is in every respect eminently attractive.

The only other excavation within the area of Kailás that is worthy of a particular examination, is an oblong square apartment, or a recess hewn out of the right-hand side of the quarry. It is a distinct work, having no connection with the basement gallery, and its floor is elevated some feet above that of the open area. It is quite open from end to end, and is 36 feet in length, 14 feet in breadth, and 12 feet in height. The Natives who come from the neighbouring parts call it the Hall of the Nine Durgás—this name signifying the avenging manifestations of the goddess Kálí. The figures within this excavation are certainly of a very striking character, and are rare specimens of sculptural excellence. At one end of the apartment there are seated on cushions, or raised seats, three figures of females whose persons exhibit not a vestige of what might represent the produce of the loom or the spinning-wheel. Their countenances, which are of a very intellectual cast, bear an expression of beautiful smiling placidity, and their reclining attitudes are remarkable for an easy gracefulness, which leads the spectator to forget for a moment the cold coarse stone out of which these enchanting forms have been carved. Although they are entirely devoid of drapery, this deficiency is compensated by a profusion of elegantly-shaped ornaments with which they are adorned. Their hair is gracefully bound, and intertwined with strings of gems. They wear necklaces of various patterns, and jewelled zones round their waists, from which, on each side, depend festoons of beads reaching nearly to their knees.

Two of them hold, each over her right shoulder, a *châori* or whisk; and the third figure, whose two fore-arms are broken off and legs mutilated, seems to have held an instrument of the same kind. Hence the whole three may be easily recognised as attendants, or probably maids of honour, of the three principal goddesses who sit at the head of the assembly, and at the opposite end of the apartment.

Leaning with his back against the left shoulder of one of the maids, in a way not at all in accordance with European notions of the respectful gallantry due to the fair sex, there is a seated male figure, whose stature is short and almost dwarfish. He is, moreover, sleekly fat, and from his merry looks is evidently a good-humoured person. In short, he appears to be just an Eastern type of the immortal Shakspeare's not less immortal Falstaff. His left hand presses his breast; and from this gesture and his laughing triumphant leer, he seems to be in the act of pledging himself to the performance of some important deed. In front of him, scooped in the floor of the apartment, is a round pit, the existence of which throws some light upon the nature of the functions which the fat individual seems ready to undertake. He is doubtless a sacerdotal Brahman, and is probably going to commence the performance of a sacrifice, since the pit may be assumed to be an *Agni Kund*, *i. e.* a receptacle for sacrificial fire. He is also in the act of addressing a goddess who is seated nearly opposite to him, on the back of a bull which is in a kneeling attitude. On the same side with her, and ranged along the side of the apartment, there are seven other female divinities. One of them sits on the back of a tortoise; two others sit each on the back of a bull; the fourth rides on a peacock; the fifth stands on the bended neck of a winged human figure, named Garud in Hindu mythology; the sixth rides on an elephant; and the seventh on a quadruped with a face resembling that of a dog. Next to the last-mentioned goddess is a figure of the deity Ganesh, seated on a pedestal. Adjoining him, and at the end of the apartment—that is, opposite the end which the three female attendant figures first described occupy, there is a very attenuated skeleton-like male figure, with two similar lesser figures on each side of it. The principal one of these curious images sits upon the bodies of two prostrate males who lie on

their faces in a state of utter helplessness. Each of the latter has a large wig-like mass of curly hair on his head.

The face of the principal skeleton-like figure bears a horrible grinning expression, as if he were exulting over the conquest of inveterate foes. On his left hand sit three female deities, unclad, but wearing high tiaras on their heads, and ornaments of various kinds round their necks and waists, and on their arms, hands, and feet. In front of them there is another pit or *Agni Kund*. One of them has four arms, and is intended perhaps to represent Bhaváni. All three are seated with great dignity, and in their well-formed features there is discernible an air of judicial severity, contrasting curiously and strikingly with the pleasing serenity depicted in the countenances of their female attendants at the opposite end of the apartment.

In regard to the anatomical proportions of the human figures found in the excavations at Ellora, the following general and brief description may suffice. In all the statues, both male and female, the lips appear very full, and in some of them decidedly thick and pouting. The hands are small and delicately shaped. The face is generally oval, the forehead high and commanding, and the eyes large and somewhat protuberant. In many of the female figures the breasts are preternaturally spherical, and the chest is formed very full and prominent. The waist and hips are well shaped, but the legs and the feet are clumsy; and the toes, with the exception of the big toe, appear too long and unnaturally thin and bony.

We had completed our survey of the whole of the interesting and wonderful excavations within the enclosures of Kailás when the day closed. The evening sunlight suddenly departed, and was immediately succeeded by the darkening twilight and shadows of approaching night. All the noisy winged denizens of the surrounding cliffs quickly retired to seek their wonted repose; the few loitering villagers and chance visitors of the day disappeared one by one; and the adjoining mountain gorge ceased to be enlivened by the shouting conversations of troops of wayfarers, journeying to and from the lowlands of Candeish. A melancholy stillness took possession of the breadth and depth of the great chasm at the bottom of which we stood; and but for the occasional shrill screech of some hungry flitting bat, there would have been nothing to betoken

the existence of animal life within its stony compass. Even our steeds and baggage-ponies seemed to feel the solemn influence of the locality in which they were picketed, and sluggishly prepared to take their evening ration without showing their usual signs of impatience.

In one corner of the area a group of our retainers cowered shiveringly over a fire, which, in the deep shade where they were seated, threw a sickly gleam over their hard-favored and sable visages, while it lit up the features of a gigantic statue near them, so as to give it the appearance of scowling upon the living pigmies at its feet. Looking upwards, we gazed involuntarily at the strip of sky which covered the narrow opening between the side of the quarry and the superstructure of the grand temple. A few stars, twinkling far away in the realms of illimitable space, led our mind to meditate on the incomprehensible antiquity of creation itself, compared with which the age of the works around us was as nought. Yet we felt that upon man too, frail and perishable as he is, the Great Architect of the Universe had beneficently conferred a limited portion of his creative powers. How otherwise, we reasoned, could human hands have so cunningly pierced the bowels of a mountain, standing just as upheaved from the primitive chaos of nature? and how could that untutored being, with his own unassisted faculties, have fashioned structures so wonderfully elaborated? What energy, perseverance, skill, and genius must have been evoked to effect the task! Great, indeed, we imagined, was the geological intellect which divined that the sites selected for excavation would reveal, as they did, vast strata of solid rock, quite suitable to the designs which the workmen had previously formed. No less admirable must have been the scientific ingenuity which directed the hollowing out, of one immense isolated block of rock, a temple spacious and beautiful in its proportions, and unique in its sculptures and decorations.

The night advancing rapidly, interrupted our meditations; and having been compelled to retreat from the area, we sought shelter beneath the roof of the temple. Ascending to the entrance to its grand saloon, we walked down the long aisle, now enveloped in "darkness visible," and then groped our way among the side pillars to a diminutive glimmering lamp,

which, standing on a small table, dimly lighted the temporary abode where we intended to remain during our brief sojourn. Having partaken of the frugal repast which we found awaiting our coming, we sat, partly reading a newspaper, and partly listening to a harangue which was being delivered with due emphasis at some distance off by our *major domo* to two rural watchmen, whom he had hired to take care of our precious goods and chattels for the night. Having assured them, in the choicest Hindustáni, that if a single article, however trifling, were missing on the morrow, they would be summarily flayed alive, and having extorted from them a seemingly cordial approval of this off-hand exposition of Mofussil justice, he despatched one of them below to remain with our horses, and stationing the other near his own valuable person, betook himself to sleep. We sat musing on the strange place we were in. An impressive stillness prevailed. All sound and motion appeared to be concentrated in our timepiece which lay before us, its hands fast approaching the hour of midnight. The air was deadly calm. No friendly cricket even chirped to keep us company. The bats, too, although very active an hour before, no longer flew about. For a moment we resolved to retire to the lethean comfort of our couch, but not feeling disposed to slumber, we resumed our reading.

The mind, however, refused to follow the mechanical organs of sight. Occupied too much with the novel impressions it had received during the day, it began to present them to us anew, in the shape of a waking dream. All the Hindu deities suddenly entered the field of our vision. Among them we beheld the terrible Shiv, with his necklace of human skulls; and the avenging Devi or Káli, riding on a rampant lion, and in the act of decapitating the monstrous buffaloe demon, Maisháshur. We also observed the half-man half-lion god Narsinh, bursting out of a stone column, and about to rend into pieces an impious earthly tyrant, who had presumed to question the truth of his omnipresence. Beautiful goddesses and Apsarás, (*i. e.* heavenly nymphs,) proud princes, stern warriors, and passionless ascetics, all crowded together promiscuously upon our excited imagination, and peered at us as if inquiring how we had dared to make a hostelry of their time-hallowed retreat.

But Fancy soon banished this ideal scene, and substituted another for it. She conjured up before us crowds of busy living men, armed with various implements of manual labor; and then she whispered us that they, at the bidding of some potent sovereign, like the famed Sesostris of Egyptian history, had toiled and sweated for many a day to bequeath to posterity the substantial and curious monuments of their industry and wondrous art that stood on all sides of us. Our mental eye beheld these beings silently and noiselessly passing away, until not one remained; and, although we invoked the spirit of Fame, yet she failed to inspire us with one thought which might lead us to conjecture who they could be, and where they were dispersed, since the world knew not their name.

Another phase of our vision came, and we were surrounded by a multitude of men of all nations and complexions. In their faces were depicted looks of curiosity and amazement. We fancied they spoke, for their lips moved, yet we heard not their voices. But some mysterious intelligence told us they asked, "Who could have made this wonderful temple? To what era of civilisation does it belong, and where are the children of those who made it?" They asked again and again,—so it seemed to us,—but there was no answer. The inquiring multitude gazed in silence. * * * * At last there came a sound,—deep, prolonged, and melancholy,—and our vision was instantly dispelled. We started to our feet. We looked around us, but saw nothing. Our light cast but a feeble gleam into the Cimmerian darkness which surrounded it. We listened. The sound was repeated. It resembled the Hindu mystical sacred monosyllable *Om*, which issued we knew not whence, three successive times, and struck the ear with a gradual musically-undulating cadency.

As the third triple series, *Oum! Oum! Oum!* swelled forth, and, pervading the silent vacancy of the temple, became unmistakeably audible, we seized the lamp which stood near us, and walked to the bisection of the aisles. Looking towards the sanctuary we discovered a light within it, and thinking that some solitary devotee might be there performing his midnight devotions, we softly approached the doorway; but when we looked in we could not see any living being. The colossal statues ranged outside frowned upon us, as if chiding us for

our unseasonable intrusion. We retraced our steps, and going to the other side of the temple, were startled at seeing, sitting immoveably at the base of the pillar, a human form enveloped in a *cumlee*, or dark woollen cloth, and having a staff which rested against one of its shoulders. It proved to be one of the two watchmen whom we had heard so sternly admonished two hours before, when our reverie commenced. Hearing the ominous sound repeated, we questioned this wild man as to what it could be. Pointing upwards, without changing his place, he gruffly answered—"The voice comes from without. Perchance an owl is perched on the cornice of the temple." Not being at all imbued with superstitious fancies, we readily assented to this sensible suggestion; and, without giving ourselves any further trouble about the mysterious *Oum! Oum! Oum!* which we continued to hear at intervals, we returned to our nook, and yielding to sleep, slept as composedly as we might have done in any place less romantic than the grand temple of Kailás.

SO the westward of Kailás, and at a distance from it sufficiently short to suit the comfort and convenience of an ordinary pedestrian, there are five excavations. The first of these, in the line in which they are placed, is the temple named

Das Avatar.

This fine work derives its name from the figures which it contains—namely, those of the ten incarnations which the religious system of the Hindus assigns to the Divinity. It occupies the sides of an open area which is similar to that of Kailás, but of much smaller proportions. In the middle of the area there rises a small temple cut out of an isolated block of rock. Its roof is supported by four plain pillars. Its height from the floor to the ceiling is 10 feet. It is 30 feet in length, and 25 in breadth. On its rear side, facing the mountain, it has a doorway, opposite to which is a latticed window, and in each of its two other sides there is a window with bars like those of a prison. This small temple contains no sculptures whatever, but its sides on the outside are sculptured.

On its left, as one enters the area, there is, hewn out of the base of the mountain, an apartment 7 feet high and 15 feet square. In its sides there are six doorways, opening upon cisterns filled with good water. On the opposite side of the area there is an excavated cistern, but it is dry. In the centre side of the area there is the main portion of the temple. It consists of a lower gallery, supported by a row of massive pillars. A flight of broad steps at each end of it conducts one to the upper story, which is supported by eight rows of plain square pillars, each of which is 3½ feet square. The lower gallery is 100 feet in length, 40 feet in breadth, and 14 feet in height; but the upper story, although some feet less in length, is 100 feet in breadth, and is consequently nearly square. It appears to be of the same height as the lower gallery, and is altogether a very splendid apartment. At one side of it there is a small room or sanctuary, 12 feet square, containing a Lingam, opposite to which there is a mutilated figure of the sacred bull Nandí. The sides of this upper story are covered with sculptures, among which are the figures of the ten incarnations. In one of the sides there is also a recess, containing a figure of the Yoní, or the symbol of the female energy of creation according to the Brahmanical theology.

FROM Das Avatár a walk of a few minutes' duration brings one to the next excavation,—that of

Tin Tal.

This name signifies The Three Stories, and corresponds with the appearance of the structure. It is a temple, having in front a square space or area, the entrance to which is through a gap in a thick dwarf wall forming one side of it, and which is cut out of the rock. The lower story of this handsome specimen of excavated architecture is 115 feet long, 40 feet broad, and 11 feet high. It contains several gigantic figures, to which different names are assigned, according to the fancy or the intelligence of the obsequious Hindus who may happen to accompany the visitor in his peregrinations among the several excavations.

A noble staircase on either hand yields access to the second story, which appears to be of the same length as the lower one. Its breadth is 65 feet, and its height 12 feet. It is divided lengthwise into two compartments, forming an outer and an inner gallery. The former is 25 feet, and the latter 40 feet in breadth. At one extremity of the inner gallery there is a square apartment, in which is a gigantic figure, said by some to be that of the god Laxuman, otherwise named Vishnu, one of the Hindu Triad, and by others identified as that of Kuber, the Indian Plutus.

The staircase above mentioned is continued to the third story. In this there are many gigantic figures of heroes and deities hewn in the sides of the apartment. The most striking are two sets of sculptures on each side of a large recess. Each set consists of seven separate figures, whose heads are covered with wigs or curled hair. There is an apartment in which are several figures, and there is a recess, to the floor of which it is necessary to descend by means of three steps within its doorway. Its outside is sculptured with gigantic figures of Rám and Sitá, and their attendant deities. In another recess there is a gigantic seated figure resembling Laxuman in the second story, and supposed to represent the same god. On each side of the doorway which opens upon it there are gigantic figures of celestial door-keepers, whose attitudes are very imposing. Some miserable dauber had chosen to besmear the whole of the principal image, excepting the face, with a thick coating of red ochre. The face was painted a bright yellow, with black streaks along the eyebrows, and other black streaks over the upper lip, to stand for moustaches. All this daubing has a ludicrously frightful effect on the anti-idolatrous, but is doubtless regarded with serious complacency by all faithful votaries who may happen to visit the place.

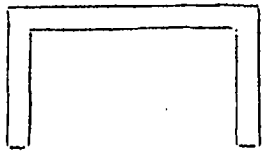
BEFORE attempting a description of the most notable one of all the works to the westward of Kailás, we may mention that there are two other excavations, of which a brief notice will be sufficient. These two are named respectively Dukhná, *i. e.* Suffering, or The Place of Suffering; and Mhár-wádá, or The Mhar's Mansion.

The former consists of two stories. The area in front of

these is partly choked up with earth and rubbish. Each story is about 100 feet in length. The lower one is 25 feet broad, and the upper one is double that breadth. Within the temple of Dukhná are several sculptures of human figures; and among them are some large statues of Wishwakarmá, the architect of the gods. He is represented in a sitting posture, and holding the little finger of his left hand with the fingers of his right hand. Hence the name Dukhná,—the vulgar belief being that the above-named divine personage wounded his little finger while at work, and could not finish the construction of all the series of rock-temples and rock-palaces which, the legend says, he had agreed to complete within one night.

According to the same respectable authority, the village cocks having commenced crowing just at the moment he was interrupted by the above-mentioned accident, he determined to leave to the world his statue in the attitude above described; and having, therefore, hastily produced the fine galleries which bear collectively the name Dukhná, and the very splendid work named Wishwakarmá's Jhópri, or the Celestial Architect's Cottage, which will be found described below, he departed for ever from the scene of his earthly labors.

The other excavation, Mhár-wádá, consisting chiefly of one story, is situated in the segment of the semicircular rim of a deep cavity, at the bottom of which there is a pool of water. It is formed nearly on the same plan as that of the other works in its vicinity, being of the shape of an oblong square, with one side open, thus:—



Its dimensions are, length 200 feet, breadth 60 feet, and height 12 feet. The pillars in Mhár-wádá are neatly carved, and there are several well-executed sculptures within it. Above one end of the lower story there is an upper story, the way to which, at present, is over a mound of stones and earth outside; and as one has to go along the precipitous brink of the cavity, some care is necessary to guard against the consequences of a slip or a stumble.

Mhár-wádá commands an extensive and delightful view of the adjacent plain, in the foreground of which Ellora and its environs are the most conspicuously interesting objects; and the delineation of these would furnish agreeable employment to an experienced landscape-drawer.

Of the four last-mentioned excavations, described as lying westward of Kailás, three are each nearly equal in extent to the well-known caves of Elephanta, to which they are all much superior in their workmanship and in their architectural arrangement. They are also formed out of a much harder and more durable material than the soft crumbling sandstone of Elephanta.

BUT of all the excavations at Ellora, there is not one so harmonious in its proportions, and so beautifully finished, as that of

Wishwakarma's Jhopri.

Through a narrow entrance, not more than 6 feet in width, one enters an area, 50 or 60 feet square. Immediately in front there appears the outer face of a gallery 10 feet high, supported by four very elegantly-carved pillars. On each side to the right and left there is an outer gallery, having four pillars and a pilaster like those in front. Above the front gallery there rises a deep entablature, which is neatly designed and handsomely sculptured, and exhibits at its top a richly-carved ledging, representing the ends of the rafters and joists of a roof. At some distance inwards from the entablature there is a high wall of solid rock, curiously and elaborately sculptured, and surmounted by a cornice cut in a very chaste style. On passing through a large doorway, the visitor will find himself in a gallery, and suddenly introduced to one of the finest perspective views in the world. He will behold a splendid hall, 80 feet long, 45 feet in breadth, and 35 feet in height from the floor to the centre of the vaulted roof. Two rows of nonagonal fluted columns, numbering about twenty-eight, and in height 15 feet, form a gallery parallel with the sides of the hall throughout.

Over the capital of each of the columns, which present a

very light and graceful appearance, there is a human bust resting on a prettily-sculptured cornice; and from the head of the bust springs a broad arched rib, which, meeting a similar rib from the opposite side, terminates at the middle of the roof. The arched ribs on each side have a surprising effect on the eye; and one can scarcely believe that they are not of timber. Their edges are as sharp and as well defined as if only a few years had passed since they were cut. This fresh appearance is attributable to the well protected position of the roof, which is secured perfectly from the wet and dampness of the monsoons. The arched ribs cause the roof to bear a general resemblance to the outlines of a large ship, keel uppermost.

At the end opposite to the entrance to the hall there is a very curious structure, shaped like a dome. It appears to be what Indian antiquaries commonly term a Dehgóp. A gigantic deity, said to be Wishwakarmá, but evidently Budh, painted red, sits with his back against it, and holds in one hand the little finger of the other hand in the manner before described. An arch, cut in relievo upon the surface of the dome, rises above him, and presents a broad border covered with small sculptured figures. On each side of Wishwakarmá, or Budh, there are two lesser figures, standing. The dome is surmounted by a curious ornament, which may be described as a set of fine scrolls, each pretty closely puckered, and rising one above another. From the floor of the beautiful hall of which the above is only a general description, two flights of steps lead to an upper story adjoining the entrance. This upper story must have been intended to be used as an orchestra, as it is an open gallery, and consists of two parts,—an open balcony looking out into the area outside, and an inner gallery which overlooks the whole of the interior of the hall.

We lingered long within the precincts of Wishwakarmá's Jhópri, for its elegant and inimitable style of architecture cannot be sufficiently admired. Were it not for the figures found within it, one might imagine it to have been a fane dedicated to some pure philosophical system of worship, and not to gross idolatry. This supposition, too, might not be wholly unfounded, since the learned have given it as their opinion that the seated statue of Wishwakarmá represents the deity in the act of meditation either before or after the creation. Yet, however this

may be, the excavation, whether it be considered as a well-preserved monument of ancient art, or as a remarkable specimen of human ingenuity and inventiveness, will never fail to elicit the highest eulogium from all persons of taste to whom the course of their travels may render it accessible.

While standing at the entrance to Wishwakarmá's Jhóprí, our enthusiasm led us almost to wish it were possible that by some miracle such as that which pious credulity once wrought in behalf of the famous Chapel of Loretto, it could be transported to the near vicinage of our western capital, whence it would not fail to draw forth multitudes of visitors, whose curiosity would certainly meet with no disappointment.

ABOUT half an hour's easy walk on foot from the grand temple of Káilás is sufficient to bring one to the end of the line of excavations which, at short distances one from another, are situated to the northward of that marvellous structure; but to explore them all, the greater portion of a day must be spent. There are four sets of them, which, for their magnitude and wonderful construction, demand a particular inspection. There are also some smaller ones. These, if in any other place than where they are, would certainly attract much more attention than they do, as from comparison with the greater works in their immediate neighbourhood, they lose much of the interest which they would otherwise possess.

Of the above number of sets the most spacious and the most striking is the set named Dumál Lená. We shall, therefore, reserve for it a more extended notice; and in the mean time we may briefly describe the other three sets, beginning with

Rameshwar.

This name, which signifies The Lord Rám or Rám the Lord, is given to a set of apartments, the largest of which appears to have been intended for a temple. It is 90 feet long, 72 feet broad, and 15 feet high. In its front sides are four pillars and two pilasters, all richly sculptured. On a pedestal facing the entrance there is a couchant figure of the sacred bull Nandí.

In addition to the outer pillars and pilasters abovementioned, the apartment is supported by a row of pillars and pilasters at one end within. On the walls inside there are some well-executed groups of sculptures, in one of which are represented seated together the god Máhádev and his consort Párvatí.

They appear as after playing at the Indian game of Chosad, the long oblong pieces used in which are lying before them. From the gesture and looks of the goddess it is easy to infer that she is offended with her celestial spouse, who sits with dignified composure, without manifesting any anxiety. Nárad,* the instigator of the quarrel, is seated in the background, a little apart from the two illustrious players. He appears in the form of an old lean Bráhman, with shaven head, having the usual top-knot. He sits looking downwards, leaning with his chin on the palm of his hand, and his elbow resting on one of his knees. From the sinister cast of his countenance he seems to be enjoying the passionate outburst of the beautiful Párvatí, at his speciously candid announcement of unfair play. Near the principal figures stand several male and female attendants, and their features display much concern at the displeasure evinced by their divine mistress.

Of the four other groups of sculptures, one pourtrays Bhávání, *i. e.* Kálí, in her avenging mood, followed by a host of furious combatants, at the head of whom she, riding on a lion, is waging war with the monster Máisháshur, the buffaloe demon. Another group displays a nuptial ceremony. The pots piled on each side of the temporary festive hall erected for the occasion, and the pillars formed of plantain trees which uphold it, denote how faithfully the Hindus of the present day have preserved, in this respect, the usage of their remotest ancestors. In other compartments on the walls, there are a great many single figures, to describe all of which, severally, would be a task more tedious than entertaining. It may be enough to note that they are all executed in a style of excellence which the most indifferent observer cannot fail to detect and appreciate.

Beyond the pillars which are formed at the end of the hall

* Nárad occupies the same place in Hindu mythology as the goddess Discordia did in that of the ancient Greeks and Romans.

facing its entrance, there is a square apartment or sanctuary, containing the usual Hindu symbols of the productive and procreative powers said to be inherent in the universal system of created matter. Around this apartment there is a gallery, 8 feet in width; and on each side of its doorway there is a gigantic human figure with a lesser figure of the same kind. The outside space between these and the doorway is richly and handsomely sculptured. On the left hand side of the larger apartment there is a room, to the floor of which it is necessary to descend by means of two or three broken steps. At one side of it there is a dark reservoir of water.

AFTER leaving Rámeshwar, the next work to which the visitor will be introduced is called

Nilkanteshwar.

On a pedestal opposite to the entrance to this temple, the figure of Nandí, the sacred bull, again appears. It is placed within four walls of cut rock. These are much broken now, but at some former time they seem to have had a roof which covered the statue. Two or three broad steps lead to a square apartment. Its front, as well as the opposite end within, is adorned with four square pillars and two pilasters, all plainly carved. The apartment is 30 feet long, and 25 feet broad within the pillars. The height from the floor to the ceiling is 12 feet. On each side there is a gallery 20 feet wide. All the pillars are plain, except two of those at the end facing the front; those two have their capitals prettily sculptured. Beyond the inner end row of pillars, there is in the rock wall a doorway between pillars. It leads to a large apartment, in the midst of which there is a Lingam of polished stone. In other parts of this excavation are figures of Ganesh, Lakshumi, and other gods and goddesses. These sculptures are nearly in the same style as those found in the other excavations which we have already described, and consequently need not any particular description, there being nothing remarkable in their attitudes or the situations in which they occur.

THE next set of excavations to which one comes consists of four palatial structures, and they are collectively named

Char Sabha, or the Four Halls of Assembly.

The first of these is Jagannáth Sabhá, or the Assembly Hall of the Lord of the Universe.

Entering a low excavation, the outer pillars of which are half buried in the earth heaped about them, one gains access, by one of two flights of steps, to a spacious apartment in an upper story, 50 or 60 feet square, and 14 feet in height. A number of beautifully-carved pillars support the roof, and between those which stand at the front side there are wide seats cut out of the rock, and conveniently elevated above the floor. Through the large openings left in the wall at this part, the outer area may be overlooked. The side within, opposite to this front side, is beautifully sculptured, and in it there is a doorway, which opens into a small sanctuary containing a large seated figure, said to represent Jagannáth, the Lord of the Universe. The same sort of figure appears on each outer side of the doorway, and also in several places on the other side walls of the apartment.

Going from Jagannáth Sabhá, through a doorway, into a small dark room, one enters the excavation named Parshrám Sabhá, or the Assembly Hall of Ram armed with the Battle-axe.

It is 36 feet long and 25 feet broad. Its height is 9 feet. Eighteen or twenty beautifully-shaped pillars, richly carved, support its roof. The base of the front side of this hall is also cut into seats, from which is commanded a view of the outer area. In a small room at one end of the hall there is a seated figure similar to the one in Jagannáth Sabhá.

A flight of steps ascending from Parshrám Sabhá conducts one to another dark room, and thence into the upper story of Indra Sabhá, or the Assembly Hall of Indra, the Chief of the Gods.

This noble work consists of two stories. The lower story is 80 feet in length, 40 feet in breadth, and 14 feet in height. The upper story is of the same height; its length is nearly the

same, and its breadth is 65 feet. It is full of beautifully-sculptured pillars, the style of which resembles that of the pillars in Jagannáth and Parshrám Sabhás. At the end within, opposite the front side, which is provided with seats, there is a small sanctuary. Its outside is richly and curiously sculptured, and on either side of its doorway there are two small columns elegantly shaped. Each of these, being struck with the open hand, emits a sonorous sound, somewhat resembling that of a drum.

Three finely-cut steps facilitate the descent into the sanctuary, the floor of which is lower than that of the outer apartment. A statue similar to the statues in Jagannáth and Parshrám Sabhás occupies the middle of the sanctuary. The walls of the outer apartment are covered with all kinds of human figures. At one end of the front side, which is formed into a sort of gallery, there is a figure of the god Indra, seated on an elephant which is squatted. Over the god rises an ornamental piece of sculpture resembling a triumphal arch, composed of foliage; and on each side there is a peacock nearly as large as life. At the opposite side of the gallery there is a statue of the goddess Indráni, holding a child with one arm, and seated on the back of a lion, whose face has been destroyed by the hand of some barbarous despoiler. A tree, which bears a very faithful likeness to the mango laden with its fruit, bends over her head, and at each side of it there is a peacock.

Two flights of steps lead downwards from the upper to the lower story, which is strengthened by a number of plain pillars. It contains no sculptures worthy of notice. In the outer area, immediately in front of it, there are seen three interesting objects: a temple cut out of one immense block of rock, a stone elephant, and a stone obelisk. The temple is named Meru Parvat, *i. e.* The Mountain Meru, after the celebrated mountain of that name mentioned in the Puráns as having been used by the gods and demons to churn the ocean with.

This temple is 20 feet square and 25 feet in height. It is cut in the complex pyramidical form, and has four doorways, one in each side of it. On either side of each of these are small elegant columns standing detached from the walls of the temple, but connected above with its sloping roof, and below

with its basement, which is 2 feet high. The inside of the temple is 10 feet square. From the middle of the floor there rises a sculptured pedestal, which is nearly 6 feet high. On each of its four sides there appears a seated human figure similar to the figures in Jagannáth Sabhá and the other Sabhás. The elephant, which is nine feet high, and well proportioned, stands on the left-hand side of Meru Parvat, as one faces the entrance to the area. On the right hand side appears the obelisk, which is fluted and elaborately sculptured. It is 25 feet in height, and its appearance is exceedingly graceful. Its summit is crowned by a cluster of figures cut on the sides of a stone, which is not of a piece with the column, but appears to have been placed upon it.

The fourth or remaining Sabhá is generally called Adináth Sabhá, or the Assembly Hall of the Supreme Lord, and by some the Hall of Shesh Avatár, or the incarnation of Shesh, the thousand-headed king of the serpent race, and upon the multitudinous folds of whose body and tail, Vishnu, the Preserver of the Universe, reposes. There is not, however, anything extraordinary to be seen in this excavation. It is 35 feet in length and 25 feet in breadth. The pillars within it are mostly plain, and in a recess facing the entrance is a large statue, to which some give the name Adináth, and others Shesh. There is nothing, however, of a serpentine character about it.

Dumal Lena.

THE grand work which bears this name is of vast proportions, and presents an aspect of ponderous strength, and a durability which the lapse of many ages has but slightly impaired. It is difficult to discover the correct etymology of its name, but this is of little consequence to the antiquary, as the names of all the excavated works near Ellora are evidently very modern, and they appear to be of local origin.

Dumál is probably a corruption of Du-mahál, *i. e.* The Two Mansions; and Dumál Lená may therefore be rendered, The Excavation of the Double Mansions, or of the Two Mansions. It is situated in a locality which must have been favorable to the silence and retirement desired by the ascetic

philosophers and recluses who, it may be imagined, once peopled this rock abode as well as the adjacent excavations.

The approach to it lies along the brink of a semi-circular chasm in the mountain side. The front of its entrance consists of two finely-carved pillars and two pilasters; and before each of the two pillars there rises from the ground the bust of a lion, the rest of whose body is sunk in the earth. Immediately after passing through the entrance, one finds one's self in a spacious gallery, 60 feet long, 15 feet broad, and 18 feet high. At each side of the entrance appear gigantic human figures, and the sides of the gallery are covered with similar figures of various sizes and characters, comprising gods and goddesses, and deified heroes with their celestial attendants.

Proceeding onwards through another wide entrance, one enters an apartment of immense dimensions, upheld by many rows of massive pillars, which give the whole structure an air of grandeur and security. The centre portion of this very splendid apartment appears to the eye of a square form, each side of which seems to be 100 feet in length; but in reality its breadth, or the space to which the excavation extends into the mountain side, is somewhat greater, being 130 or 140 feet. In compartments on the walls of this central portion there are also many fine sculptures of various sizes and characters. These illustrate some of the most striking incidents related in the Puráns; and the divine personages, as well as the rebellious demons whom they represent, are mostly identical with those found in the other excavations.

At the side facing the entrance which leads to the above-mentioned centrical section of the great apartment, there is an inner temple or sanctuary, 30 feet square. It contains the usual emblem of the god Máhádev, but of a monstrous size, rising from a high pedestal, to the top of which there is a flight of broad steps. A profusion of sculpturing covers the outside of the sanctuary on each side of its doorway. Leaving this spot, and proceeding to the left from the direction of the principal outer entrance to Dumál, one enters its left wing. This part consists of an oblong square space, 50 feet in length and 35 in breadth. Above, it is partially open to the sky; but the roof, as far as it extends, is elevated about 16 feet from the floor. On one side there is a low excavation of an irregular

shape. Its floor at the period of our visit was covered with a sheet of rain water. On the same side there is a tall female figure, said to represent Sitá. By her side stands a lesser figure. Opposite to these two figures there rises from the floor the statue of an elephant, with that of a lion bestriding it. At a little distance from this set there is a sculptured block of stone, but it is so mutilated that no idea can be formed as to what it originally represented. On another side there appears a gigantic statue of a demon called Bhishmasur; and opposite it there is a second gigantic statue in a sitting posture. This figure is armed with a tremendous mace, and bears the distinguished cognomen of Yam Dharma Rájá, or The King of the Infernal Regions.

The portion of the left wing described above as open to the sky, displays one extremity of a remarkable artificial cleft in the mountain. It resembles indeed a very narrow defile between two hills. The passage through it is 8 feet broad. It is 100 feet in length, and its sides, as originally excavated, rise in perpendicular height to 30, 40, 60, and 70 feet, according to the slope of the mountain. This curious cleft is called Sitá's Chul, *i. e.* Sitá's Fire-place. According to tradition, as well as Hindu holy writ, Sitá was in stature equal to one of the ladies of Brobdignag; and hence it is assumed that she must have required a proportionably large space for the labors of her cuisine.

The right wing of Dumál is about the same size as the left, and it is adorned with a number of very interesting sculptures. Among these the most attractive are those which represent the nuptials of Máhádev and Párvatí. In one place the affianced pair are represented in their childhood. The god holds one of the hands of the goddess, and at their feet is squatted Bramhá, having in one hand a clepsydra or time-measuring water-cup. He is intently watching the course of the descending streamlet in order to catch the auspicious moment when he may commence uttering the mystic formula by which the celestial pair shall attain the blissful state of matrimony.

Numerous attendants fill up the back-ground and the sides of the compartment in which the principal figures are represented.

On the opposite wall the same subject is again illustrated, but in a different way. The bridegroom appears as an old man,

supposed to be sixty years of age, while the bride is a damsel not more than *twelve*. The marriage ceremony is over, and the youthful Párvatí manifests great disappointment and chagrin at having been compelled to wed so aged a spouse. She is seated, and her venerable lord, sitting by her side, holds her by her wrist with one hand, and with another of his four hands grasps the fingers of her other hand, while she with averted countenance expresses her displeasure at these liberties. Párvatí's younger sister appears on the other side, holding one of Párvatí's four hands, and from her soothing coaxing demeanor she is evidently endeavouring to reconcile her to her unpleasant fate.

In a division below that of the above set of figures, which are surrounded by choristers and attendants, there is seen Máhádev's steed, namely the fat bull Nandí, at whose tail sits Bramhá, fettered and imprisoned by the command of Párvatí, for having allied her to so unsuitable a consort. Bramhá's three faces exhibit severally looks of patient resignation, in which is observable a sort of forced sadness at the result of his unfortunate match-making. On each side of the lower division there is the usual nuptial column, formed of pots piled one above another; and there are some subordinate human figures. On the head of one of these, Nandí has placed one of his fore feet.

Besides the above-mentioned, there are several other sets of curious and interesting sculptures within the walls of Dumál. There is a group, or rather a trio of human figures, representing a family in a state of starvation, and reduced to living skeletons; and another set of figures is composed of an assemblage of dwarfish and precocious-looking children. They form a sort of procession, and are indulging in various freaks and gambols with the celestial bull Nandí, who appears in the midst of them, patiently and good-humouredly bearing all the liberties which they are taking with him. These frolicsome children are of course supposed to be young divinities, and are probably the companions of Krishna, as a juvenile musician playing on a flute, and marching at the head of the troop, answers the description which the Hindu poets give of that jovial god.

It would require very minute and patient observation on the

part of anybody whose taste and inclination might qualify him for the task, to essay a particular account of the various creations of the chisel that meet the eye in every part of the interior of the marvellous work whose outlines we have attempted to describe. Something has been done in that way by men of talent and learning who have visited Ellora; and the studious reader should consult the records of their able researches and observations. We shall therefore conclude our short notice of Dumál by describing the remaining portion of it.

On leaving the wing in which are the sculptures we have noticed above, one enters an open space, similar in some respects to that outside the wing on the opposite side of the excavation. Here, on one side, appears a tall figure of a woman, with lesser figures close to it. Opposite to these, and resting on the floor, are two lions facing each other. They are semi-couchant, and are elevated on pedestals. Passing between these, one comes to a flight of steps which lead downwards through the solid rock, and open out upon two other flights of steps, some of which are broken. These steps descend to a considerable depth along the perpendicular side of the semi-circular chasm which one overlooks from the open space above-mentioned. They were intended perhaps for the use of the inmates of the excavated apartments above, to enable them to descend to the pool of water below in order to perform their daily ablutions.

The surface of the water, however, is 70 or 80 feet from the last of the steps, and this circumstance has led to an opinion having been formed that the violent fall of the cascades from the overhanging crests of the mountain, during the successive monsoons of a series of ages past, must have worn away the original bed of the pool and reduced it to its present level.* But the same cause might be assumed to have occasioned the gradual destruction of one or more lower flights of steps that may have originally existed, and have been more exposed than those above to the action of the falling waters.

The question, however, is not easily determinable by superficial enquirers, and should perhaps engage the attention of

* This opinion was entertained by Sir C. W. Malet, who was the British Resident at the Court of the Peishwa at Poona, upwards of half a century ago.

antiquaries and men of science accustomed to physical research. Experiments as to the force which a stream of water, descending from a height upon a surface of solid stone, might exert within a given time, would possibly clear up the doubts of the sceptical as to the cause of the appearances presented by the excavated rocks in the above locality, and in other parts of the caves of Ellora. The results of such experiments, compared with those appearances, might at least test the truth of the old classical proverb which quaintly announces that the drop hollows the stone, not by the force, but the frequency of its fall.

ON the side of the chasm opposite to that on which Dumál is situated, there is the excavation called

Janwas, or Janwasa.

This name signifies the alighting of the bridegroom or the bride, and the accompanying marriage party, after their arrival at the village or town where the marriage ceremony is to be performed; and the same name is given to the temporary residence assigned to him or her, as the case may be. The marriage of Máhádev and Párvatí being represented in Dumál, the excavation commonly called Jánwasá was, according to tradition, formed in its neighbourhood, to illustrate the usual circumstance, as above explained, preceding the nuptials of parties residing in different parts of a country.

The front portion of Jánwasá is a gallery, the roof of which is supported by one whole pillar only, on the left as one enters it, and on the right there is a broken pillar. The gallery, which has windows to let in the light, is 60 feet in length, its breadth is 8 feet, and its height 12 feet. Beyond it is an apartment nearly 80 feet in length, including a dark room at each end of it. Its height is 11½ feet, and its breadth 20 feet. On one side of this apartment there is a sanctuary, having a gallery supported by two plain pillars. It contains nothing remarkable. Nevertheless the whole of the excavation, though much inferior to any one of those we have already described, is not devoid of a certain interest. Its proportions are symmetrical and pleasing to the eye.

NEXT in order is a work which bears the inauspicious title

Mashan Bhumika.

These words signify The Cemetery Ground, but there is nothing in the character of the excavation, or of its few and unimportant sculptures, to associate it with the last scenes of mortality. It appears to be 80 feet in length, and the same in breadth. Its flat roof, which is 15 feet from the floor, is supported on each of its four sides by a row of carved pillars. At one end of it there is a separate square apartment, where there is an altar or pedestal resembling the base of a column. Outside its doorway there lies a mutilated statue of a female.

THE only other works within the immediate vicinage of the last-mentioned work, are Kumbhár Wádá, *i. e.* The Potter's Palace, and Ghánà, *i. e.* The Oil-mill. These designations appear to be as fanciful as the rest. The size of the former excavation is considerable, but it contains only two or three figures. The latter is divided into rooms, none of which is worth the trouble of particular inspection.

AFTER having seen all the temples and palaces situated along the base of the mountain, the visitor, if possessed of any remaining curiosity, and not troubled with any pulmonary ailment, should ascend its northern spur. Having attained its summit his toil will be rewarded with a most charming view of the surrounding country, and his mythological experience will be enlarged by his being introduced to a colossal stone image, bearing the several names of

Parasnath, Gomatswami, and Boudh.

This triple-named deity is represented seated in a niche cut out of a mass of rock. The posture is the same as that in which Boudh is generally drawn in pictures. The figure is squatted upon a stone cushion, and on either side are two

gigantic male figures standing. Each bears a vessel on the palm of his left hand. The cushion is upborne by tigers and elephants. In the midst of these animals are a human male and a female figure, both seated. Their hands are joined as in the attitude of prayer. Between those two figures there is placed, within a square frame, a wheel, with a sort of double axle passing through it.

On either side of the principal colossus there are small standing and seated figures in the background, and on the calf of one of its legs there is a long inscription, in a character which Dr. Bird asserts that the celebrated decypherer Prinsep assigned to the eleventh century of the Christian era. The size of the niche in which the above set of sculptures is formed has been augmented by a modern masonry temple or portico, which projects in front of it, and this addition is said to have been made by a pious Saokár or banker of the Jain sect. In September or October annually, numbers of Hindus of that persuasion resort thither on a pilgrimage to the god.

Here end our desultory jottings anent the Rock-cut Temples and Rock-cut Palaces near Ellora. It only remains for us to place before the reader a succinct statement of the brief knowledge which the genius and research of intelligent European travellers and learned Orientalists have evolved relative to the antiquity of those interesting works.

Sir C. W. Malet, who was probably the first who favored the European world with a memoir of the Ellora excavations, gives the two following curious traditionary accounts of them. The first he received from a Mohammedan named Mir Alí Khan, an inhabitant of Ahmednuggur. This man heard from "a person of acknowledged erudition" that the town of Ellora was built by Raja Eel, who also excavated the temples, and, being pleased with them, formed the fortress of Dooghur (Dowletabad), which is a curious compound of excavation, scarping, and building, by which the mountains were converted into a fort resembling, as some say, the insulated temple in the area of the Indra Sabhá; and that "Eel Raja was contemporary with Shah Momin Arif, *who lived nine hundred*

years ago." The second account Sir Charles received from a Brahman, who said—"The excavations of Ellora are 7894 years old, and were formed by Eeloo Raja, the son of Peshpont of Elichpore, when 3000 years of the Dwapar Yoog were accomplished, and these, added to 4894 of the present Kali Yoog, makes 7894." The Brahman further asserted that Eeloo Raja constructed Kailás and the other temples, &c. "in gratitude at his having discovered in the neighbourhood a small spring, not larger than a cow's hoof, in which, having dipped a cloth, he wiped his hands and face, and cleansed himself of a disease which had generated maggots over all his body."

It may be easily imagined that Sir C. Malet did not attach any credibility to this pleasant Brahmanical romance. On the other hand, he regarded the Mohammedan's story as not inconsistent with probability; and recent observers have discovered circumstances connected with the history of the excavations that support the accuracy of this view. Some years ago, a gentleman named Ferguson, who, it appears, was an architect by profession, visited, with some few exceptions, all the rock-cut temples in India, including those of Cuttack and Mahavellipore, on the east coast, and those of Ellora and Salsette, on the western side; and in 1843 he drew up a memoir of them, for the Asiatic Society in England. He discovered that the temple of Kailás was formed after the type of the southern structural architecture of India, for he says—"It would perhaps be going too far to assert that the builders of the great pagoda at Tanjore were the excavators of the Kailás, and it would certainly take up more time and space than I can afford here to prove it; but so strong is the evidence, not only from the similarity of the styles, but also from history (I should rather say tradition), that I have no doubt in my own mind that the Chola, or at least some of the Karnata Rajas, were the excavators of this temple and the restorers of Sivite worship in the Dekhan. My own impression is, that we must ascribe this to either Raja Rajendra or Keri Kala Cholam, and that consequently the date given by Meer Ali Khan to Sir Charles Malet is very near the truth, if applied to this excavation at least, and that it was made in the first half of the ninth century of our era."

Dr. Bird, in his work on the Caves of Western India, which

was written before Mr. Ferguson's memoir, has assumed it as a fact, based principally upon analogy, that the excavations of Ellora, Elephanta, and other places in India, were constructed between the beginning of the ninth and the middle of the tenth century. The Rev. Dr. Wilson, who has published some very interesting notices of the Cave-temples and Monasteries of India, thinks that "works of such magnitude as the Kailás temple must have been constructed by sovereigns of wealth and enterprise, such as the Cholas were." His opinion as to the period at which the temple of Kailás at Ellora was made, coincides with that of Mr. Ferguson; but with regard to the other excavations Dr. Wilson makes the following just and learned remarks:—"There are evidently imitations of parts of Kailás in the northern group of caves at Ellora, commencing with the series nicknamed the Indra Sabhá. These, then, must be posterior in point of execution to the first half of the ninth century. We agree with Mr. Ferguson in thinking that some of them, as stated in a passage which we have quoted from him in connexion with the Nassik caves, belong to a period of transition; but others of them we hold, both from their figures and emblems, to be decidedly the work of the Jains, by whom at this day some of them are claimed, as that called Párasnáth. These Jain excavations are probably the workmanship of the opulent Jain ministers of the Rajput, Ellichpore, and Devagíri Rájás. They are probably not older than the eleventh or twelfth centuries, when the Jains of Western India made great efforts, as they are now doing, to extend their faith."

Although the concurrent analogical testimony of the learned and ingenious writers above quoted would not favor any theory which might claim a very great antiquity for the excavations at Ellora, yet there is some evidence of the existence of cavern-temples in the Deccan at an epoch coeval with, if not prior to, the third or fourth century of the Christian era. According to Professor Wilson's analysis of a very curious book of travels written by one Fa Hian, a Chinese traveller, who visited India in A. D. 405, and translated by the late M. Remusat, a French Orientalist, it appears that the traveller came to a country which he calls Tu-thsen, which is identified by his translator with Da-khín or Da-chin, *i. e.* the Deccan.

Fa Hian describes a cavern-temple called The Temple of the Pigeon, and mentions another one of five stories, each story containing numerous chambers or cells, all cut out of the solid rock, and tenanted by Arhats, *i. e.* Jain monks. The hill in which it is excavated, he says, is uninhabited, and remote from any village, and the people of the country he designates "a perverse generation, who do not know the law." It is not improbable that in this account some of the works at Ellora or Adjuntí are referred to, and the "perverse generation" may be understood to mean the wild inhabitants of the country, who were perhaps the remote ancestors of the present races of Candeish Bhílls and Kolís, by whom neither Jains nor Brahmans are held in any estimation or respect.

The most perplexing feature observable in the works at Ellora is that of some of them being evidently fanes dedicated to Budha, while there are others undeniably connected with the worship of Shiv the Destroyer, who is practically regarded as the principal personage of the Hindu Trinity. It cannot be supposed that two rancorously adverse sects would have simultaneously and amicably excavated their respective places of worship in such close proximity. The presumption therefore must be, that the formation of the one set of excavations was antecedent to that of the other set. To which, then, should the priority be assigned? This is a question which neither history nor tradition can satisfactorily answer. When, however, the progress of Oriental research shall have laid bare the arcana of Jain literature, there may be discovered some chronicle recounting the struggles of the ancient rival religionists. Then, perhaps, we may learn that at a period nearly contemporary with the first Crusade, the Brahmanical followers of the great Hindu reformer Sankarácháryá had succeeded in crushing for a time the rival sect of Jains, and had restored to its pristine splendor the neglected worship of Shiv. But whatever discoveries may be made relative to the age or history of the wonderful works which we have attempted to describe, the reader may rest assured that their celebrity as monuments of man's art and genius will descend undeteriorated to many future generations. And yet the contemplative mind, when directing its attention to those solid and seemingly imperishable relics of the past, must be conscious that there will arrive a

day—far distant though it may be—when they too, like the frail tenements of towns and cities, shall succumb beneath the slow yet inevitable progress of decay. In most of the excavations there already appear unmistakeable evidences of their subjection to the same mutability which governs all the creations of nature and of art. The cracked roof, the broken column, the mutilated statue,—these too truly portend that no work of man, however substantial it may be, can escape the operation of that eternal law. A century has scarcely elapsed since the works at Ellora became known to Europeans, and great as has been, and is still the prestige connected with them, how faint may it become before the lapse of half a century hence, when, by means of the appliances of modern art and science, the philosopher, in common with the thoughtless vulgar crowd, may be rapidly carried to those solitary fanes and mansions, where, gazing about him, he may remember and apply to the scenes which will meet his eye, this beautiful language of Scripture :—"Then I looked on all the works that my hands had wrought, and on the labor that I had labored to do; and behold, all was vanity and vexation of spirit, and there was no profit under the sun."

THE END.

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